

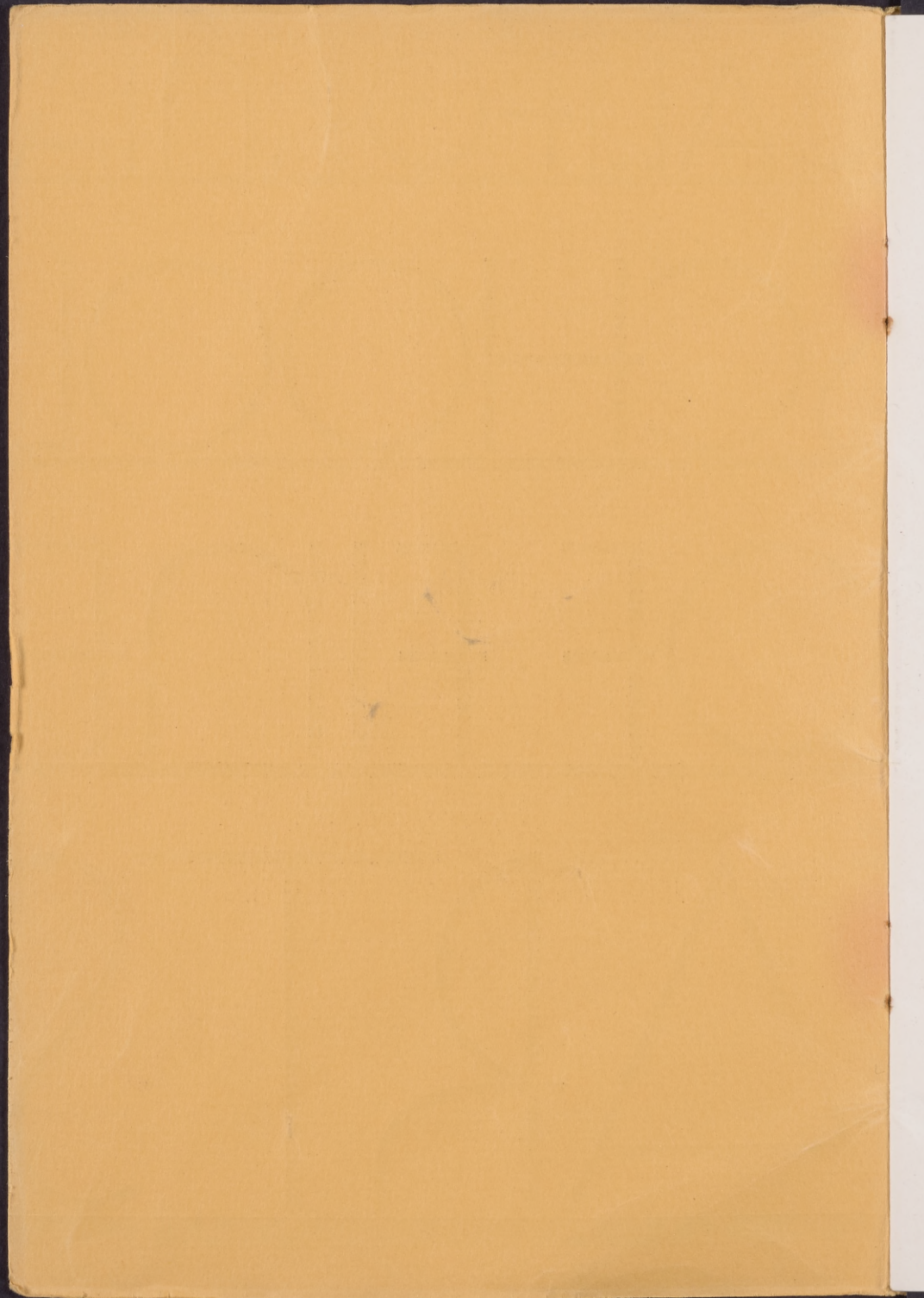
CALIFORNIA

32-33

SCHOOL

OF FINE

ARTS



CALIFORNIA SCHOOL OF FINE ARTS



SAN FRANCISCO

AUGUST 15 TO MAY 19
REGULAR SESSION 1932-1933

THE SAN FRANCISCO ART ASSOCIATION

MAINTAINING THE CALIFORNIA SCHOOL OF FINE ARTS

OFFICERS AND DIRECTORS

TIMOTHY L. PFLUEGER President

WALTER S. MARTIN First Vice-President

EDGAR WALTER Second Vice-President

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TEMPLETON CROCKER SYDNEY JOSEPH

WILLIAM L. GERSTLE JULIUS J. POMMER

E. SPENCER MACKY, *Executive Secretary*

THE SCHOOL IS AFFILIATED WITH THE UNIVERSITY OF CALIFORNIA
AND ACCREDITED BY THE STATE BOARD OF EDUCATION

CALIFORNIA SCHOOL OF FINE ARTS

CHESTNUT AND JONES STREETS, SAN FRANCISCO

LEE F. RANDOLPH, Director

FACULTY

LEE F. RANDOLPH: Painting and Drawing from Life; Lectures on Art; Composition and Anatomy.

E. SPENCER MACKY, *Dean of the Faculty, Head of the Night School*: Painting and Drawing from Life (Day and Night School); Lectures on Art; Composition and Anatomy.

CONSTANCE L. MACKY: Life Drawing; Portrait and Still-Life Painting.

RALPH STACKPOLE: Day Sculpture.

EDGAR WALTER: Visiting Instructor in Sculpture.

GERTRUDE PARTINGTON ALBRIGHT: Life and Portrait Painting; Costume Sketch; Composition.

RAY S. BOYNTON: Mural Decoration; Fresco; Life Drawing.

OTIS OLDFIELD: Landscape Painting and Drawing; Still Life. (Day and Night School.)

GOTTARDO PIAZZONI: Visiting Instructor in Painting.

MARIAN HARTWELL: Design and Color; Interior Decoration.

NELSON POOLE: Composition; Illustration, Pen and Ink; Antique and Life Drawing.

GENEVE RIXFORD SARGEANT: Elementary Drawing.

LUCIEN LABAUDT: Costume Design; Still-Life Painting.

KENNETH HOOK: Commercial Art; Lettering.

DONALD FORBES: Technique in Crafts; Textiles.

FREDERICK ROGERS: Chemistry of Artists' Media.

ALICE B. CHITTENDEN: Children's Saturday Class.



REGULAR SESSION · 1932-1933

THE CALIFORNIA SCHOOL OF FINE ARTS was founded by the San Francisco Art Association in 1874; in 1893 it was affiliated with the University of California. The School is now established in the splendid group of buildings recently completed on the new site at Chestnut and Jones streets, on the slope of Russian Hill overlooking the bay.

Formerly known as the Mark Hopkins Institute, the School occupied for many years the historic site on California Street, which, however, was finally sold, and the present property was purchased for the obvious advantages it offers.

The buildings are grouped about a central patio, and include many large studios, permanent art gallery, library, and lecture hall, and complete modern equipment. With its sunny gardens, commanding an inspiring view of bay and hills, the School affords delightful surroundings for study through the entire year.

It is the purpose of the Administration of the Art Association to make this School the center of a growing influence for art throughout California, to provide fundamental training that will foster the development of independently minded artists whose technical skill will enable them to give free and complete expression to their creative thought. The School desires to awaken in its students a realization of the important place of art in its application to the life of the community and to give them the benefit of progressive leadership in the art expression of our own times.

The 1932-1933 Session opens on Monday, August 15th.

LOCATION: The new site is easily accessible from all parts of the city and bay region. Cars of the three street-railway systems of the city pass within a block and transfer to all points. These are the Stockton Street Municipal cars, the Bay and Taylor cars of the Powell Street cable line (Market Street Railway Company), and the Hyde Street cars of the California Street cable system. Get off all cars at Chestnut Street. Columbus Avenue, a main

highway connecting Market Street with Van Ness Avenue and the Presidio, passes the lower corner of the property.

ENROLLMENT AND INSTRUCTION

A four-year course in the study of the Fine Arts is offered to those students who desire complete training for professional work.

A diploma of graduation will be granted to those who satisfactorily fulfill the requirements of this course.

Students may enter the School at any time. While no examination or previous instruction is required for the Fine Arts and professional courses of study, students who do not make reasonable progress in their work are not encouraged to remain in the School.

Students desiring to take the Normal Course to qualify as teachers of art must be high-school graduates or the equivalent, with at least twelve units of recommended high-school work to their credit, and must file with the School a detailed record of scholarship and the high-school principal's recommendation.

Satisfactory work done in other institutions of high standing will be recognized in so far as it meets the requirements of this School. Elementary work will be given to beginners so far as seems necessary to fit them for the life drawing and painting classes and other advanced courses of study.

The instruction is individual, as well as by lectures and informal talks to the class, and students are given every opportunity to advance as rapidly as is consistent with sound training. The instructors are present to give criticisms two or three times a week.

The Faculty members have spent years of study in leading art schools of America and Europe. Their unquestioned ability as teachers insures competent direction of the student's work.

LIBRARY: One of the most attractive features of the new buildings is the library-room, a quiet retreat with open fireplace and big

windows. It contains many valuable books on art and the art magazines and periodicals.

THE ANNE BREMER MEMORIAL LIBRARY: Through the generosity of Mr. Albert M. Bender an addition to the regular School library has been founded, to be known as the Anne Bremer Memorial Library. It is now a reference collection of exceptional value.

HISTORY OF ART: A course of lectures given weekly throughout the year designed to acquaint the student with the growth and development of art from ancient to modern times. Certain phases of particular importance to intelligent understanding of contemporary art will be emphasized.

Other interesting lectures on various art topics are given during the season.

TEACHERS OF ART: The School offers a Normal Teachers Course comprising four years of comprehensive and systematic study of fine and applied arts, with required educational and academic subjects. Satisfactory completion of this course is accepted by the State Board of Education towards the special Secondary Credential of the Arts Type. This credential permits the holder to teach the Arts and Crafts in the elementary, intermediate, and high schools, and junior colleges of California. (Write for further information regarding this course.)

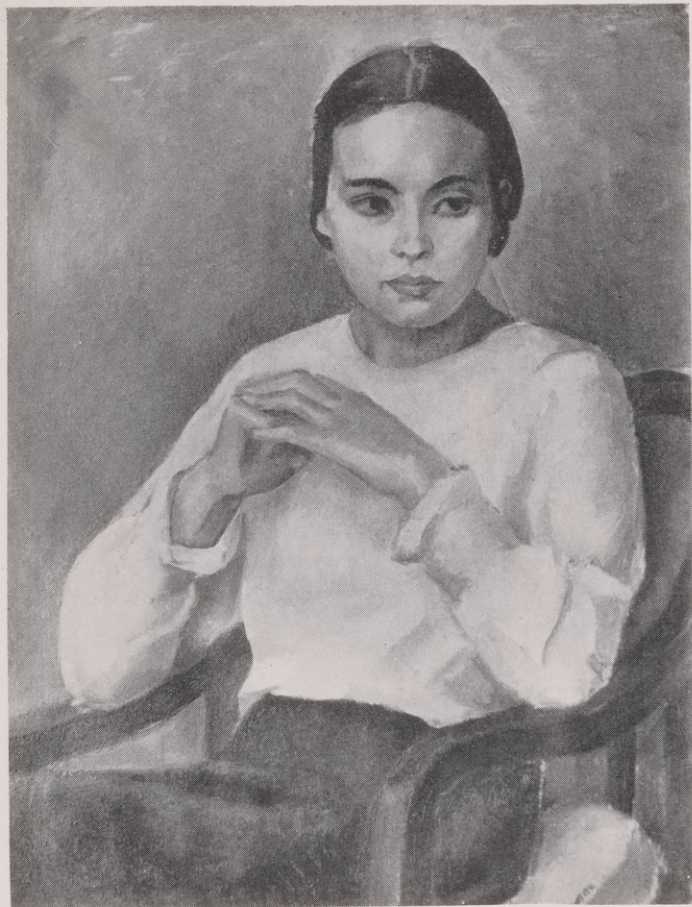
TERMS FOR UNITS OF CREDIT: The School will evaluate work done by students in terms of units of credit according to the regulations governing the granting of special Credentials and Certificates of the Arts Type, issued by the Commission of Credentials of the State Board of Education. "A unit or semester-hour is one recitation or lecture hour per week of prepared work carried for a period of eighteen (18) weeks, or of three (3) hours of laboratory work per week carried for a period of eighteen (18) weeks. Prepared work presupposes an average of at least two full hours of study in preparation for each hour of lecture or recitation."

Students who desire credit for their work must sign a card to this effect at time of enrollment. A fee of two dollars is charged for the extra work this supervision entails.

No credit will be given for work marked lower than grade "C."

It is advised that the student should not undertake to carry more than fifteen units of study.

Credits will not be issued to students who do not complete the full time requirement of any given course of study (exception to this rule can be made only upon the special recommendation of the instructor).



SCHOOL CALENDAR

CALENDAR FOR 1932-33: The first term opens Monday, August 15th, and closes Saturday, December 17, 1932. The second term opens Monday, January 9th, and closes Friday, May 19, 1933. Students are advised to enroll during the week previous to the opening day of each term.

The Summer Session of six weeks opens Monday, June 26th, and closes Friday, August 4, 1933.

The School closes for a few special holidays, to be announced.

SCHOLARSHIPS AND PRIZES

WILLIAMS SCHOLARSHIP: A yearly Scholarship in the School, founded by the late Dora Norton Williams as a memorial to her husband, Virgil Williams, will be awarded at the close of each regular session.

ANGUS GORDON BOGGS MEMORIAL SCHOLARSHIP: A yearly scholarship has been founded by Mrs. Angus Gordon Boggs as a memorial to her husband.

JUNIOR LEAGUE OF SAN FRANCISCO SCHOLARSHIP: A scholarship for the coming year is offered by the Junior League of San Francisco.

I. N. WALTER SCULPTURE PRIZE: From the income of a fund donated by Caroline Walter in memory of her husband, Isaac N. Walter, a prize of fifty dollars will be awarded annually for the best student work done in sculpture during the Regular Session.

THE ANNE BREMER MEMORIAL FUND: In memory of the late Anne Bremer, distinguished California painter and former active member of the San Francisco Art Association, a fund of over twenty-seven thousand dollars has been created by public subscription, the income from which will be used each year for the aid and encouragement of deserving students of the School.

HIGH SCHOOL SCHOLARSHIPS: An Annual Competition for three

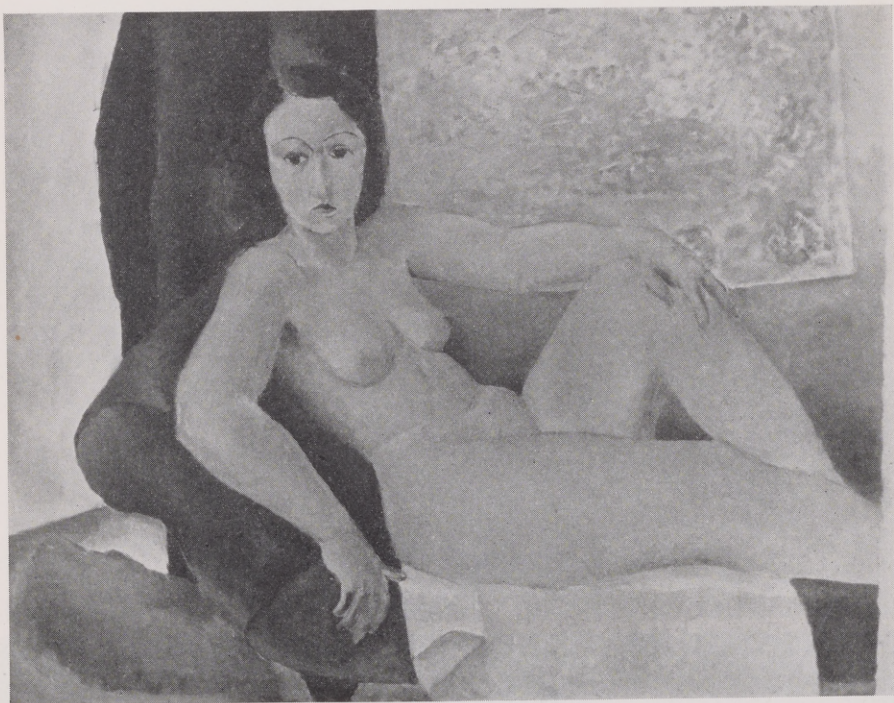
scholarships is offered by the School at the close of the second term, open to all high-school students of this state. Original work in either Drawing, Modeling, or Design must be submitted not later than Monday, April 24, 1933. High schools will be sent further information in advance of this date.

MISCELLANEOUS

SOCIAL ACTIVITIES: The new buildings offer splendid opportunities for the inauguration of interesting social activities on the part of the School and Art Association.

ART GALLERY: Adjoining the patio is the Art Gallery, where special exhibitions and lectures are held throughout the season.





CAFETERIA AND DINING-ROOM: A pleasant room adjoining the terrace and School grounds where simple luncheons are served at moderate prices.

DEPORTMENT: It is the intention of the School to maintain at all times in the classrooms and hallways during study hours the quiet and order necessary to concentrated work. Monitors will be appointed to take charge of each class; their duty shall be to maintain order and quiet and to have general supervision in the absence of the instructor.

STORE: For convenience of students the School maintains a store where supplies may be purchased at lowest prices.

The School reserves the right to select certain examples from the work of each student at any time during the year, for exhibition or for the permanent collection of the School.

SUMMER SESSION, 1933

A Summer Session of six weeks will be held as usual next summer, June 26 to August 4, 1933. With instructors and general courses



of study much the same as for the Regular Session, it is particularly organized to give those who have only the vacation period free for individual study—teachers especially, as well as many regular students of the School—the advantage of six weeks of intensive art study. Each summer, in addition to the fundamental instruction, special classes of exceptional interest are held.

Teachers of art will find courses which apply directly to the work they are doing. Credits will be given toward the Normal Teachers Course to students properly enrolled for this course. A special catalogue of the Summer Session giving full detailed information is prepared in the spring and copies will be mailed on request.

COURSES OF STUDY

LIFE CLASSES: Drawing from life. Fundamental and progressive study of form and line. This course offers the foundation work necessary to many other branches. Models pose for both long and short periods, and particular attention is devoted to imaginative and memory drawing.

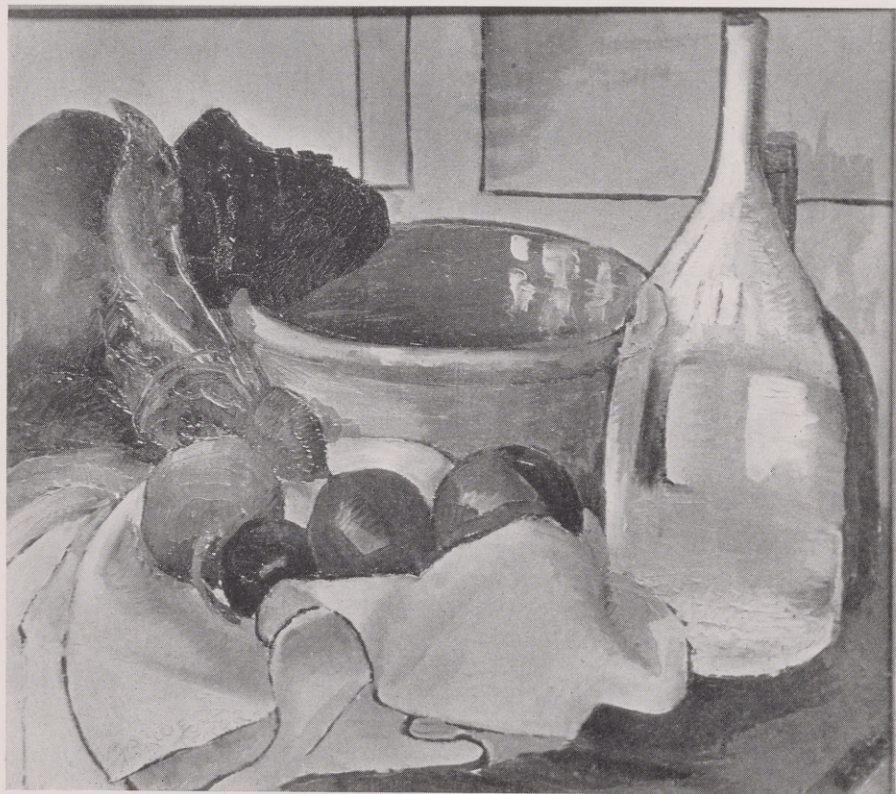
As a knowledge of anatomy is so essential to good drawing of the human figure, all students working in the morning life and antique classes are advised to attend the lecture of one hour on anatomy, given on Thursday mornings.

Prerequisite: A satisfactory amount of elementary work.

Monday, Tuesday, Wednesday, Thursday, Friday, 9 to 12, and 1 to 4.

ELEMENTARY COURSE: For beginning students a carefully planned course of study has been prepared which will offer a wide range and variety of subject-matter and is designed to give them a broad foundation on which to build their future work. It includes antique, object and life-drawing, still-life painting, theory and practice of color, imaginative drawing and composition, decorative design, and such related subjects as perspective, anatomy, and mechanical drawing. All students must satisfactorily meet these elementary requirements before admission to advanced classes. There is no prescribed time, as quality of work will be the sole test. The case of each student will be considered separately and work assigned accordingly.

Monday, Tuesday, Wednesday, Thursday, Friday, 9 to 12, and 1 to 4.



SCULPTURE: The course in Sculpture comprises modeling from the human figure, the study of it as a whole and in detail, and gives the student a thorough knowledge of form that will be helpful even if he should follow one of the other branches of art. Composition in groups and bas-relief. A special feature of the Sculpture course is cutting directly in stone, for which an outdoor studio is provided.

Plaster casting in both piece and glue moulds will be demonstrated by experts for benefit of students at various times during the year.

Monday, Tuesday, Wednesday, Thursday, Friday, 9 to 12. Studio fee \$2.00 a month.

MURAL DECORATION—METHODS: This class aims to develop the student in expressing ideas in pictorial form, laying stress on composing architectural spaces. Fresco and other methods adapted to working directly on the wall will be practiced with the idea of bringing the student in contact with the

materials of the wall and their limitations. It is planned, whenever opportunities offer, to carry out decorative problems on the wall. A certain amount of preliminary work from life is an essential preparation for this class.

Monday, Tuesday, Wednesday, Thursday, Friday, 1 to 4.

FIGURE PAINTING AND COMPOSITION: Classes in advanced painting from life—models will be posed, nude, in costume, or draped, with accessories to carry out problems as indicated by the instructor.

Composition will receive special encouragement; a thorough analysis being given of all the work of the students in this direction.

Monday, Tuesday, Wednesday, Thursday, 9 to 12.

Monday, Tuesday, Wednesday, Thursday, Friday, 1 to 4.

PORTRAIT AND FIGURE PAINTING: An intensive study of the problem of Portrait painting. Models will be specially chosen for interesting character of the head. At intervals the nude or draped figure will be used.

Monday, Tuesday, Wednesday, Thursday, 1 to 4.

COMPOSITION AND ILLUSTRATION: A course which in the first semester is planned to develop the fundamental principles of composition from varied points of view. In the second semester it will lead into practical application, particularly into the subject of book illustration.

Thursday, 1 to 4.

HISTORY OF ART AND APPRECIATION: A course of lectures following the development of art from earliest times to the present day. They will be profusely illustrated and will include analysis of works by great masters, ancient and modern.

Thursday, 3 to 4, throughout the year.

SKETCH CLASS: Sketching from the costumed figure in both long and brief periods; practice in rapid rendering of the action, character, etc., of the model. A very important course, giving especial opportunity for developing the ability of the student to see and appreciate form.

Friday, 1 to 4.

STILL LIFE: Painting from still-life arrangements. No better practice work is known for the art student than still-life painting, teaching him to see and express the true elements of form, just relationship of values, and harmony of color.

Monday, Tuesday, Wednesday, Thursday, 1 to 4.



CONSTRUCTIVE STILL-LIFE PAINTING AND COLOR STUDY: Analysis of the problems of color relations and composition as applied to painting from still-life arrangements. This method is based on comprehension of chromatic chords taken from the spectrum.

Monday, Tuesday, Wednesday, 1 to 4.

PEN-AND-INK DRAWING: The purpose of this course is to stimulate intelligent and accurate drawing combined with the practical use of pen and ink as a medium, using various techniques. This is a valuable course both for beginning and advanced students.

Friday, 9 to 12.

Mechanical Drawing and Perspective Courses are given during the Spring Semester.

LANDSCAPE CLASS: A class in Landscape Painting at interesting points about the Bay. In case of inclement weather, the class will meet in one of the studios of the School, where the time will be devoted to the important study of landscape composition, with illustrated talks on the subject by the instructor.

Friday, 9 a.m.

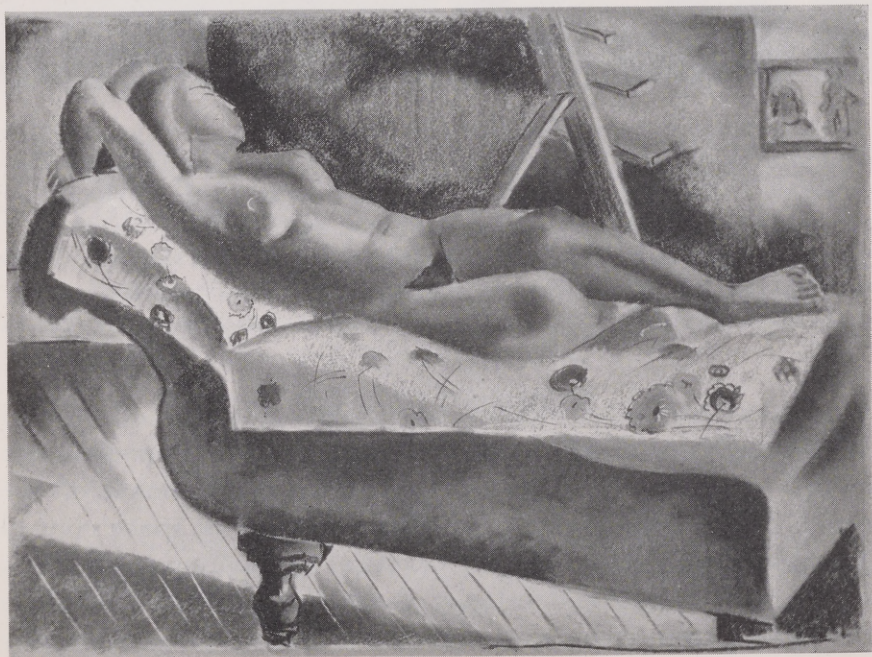
ANATOMY: A course of lectures embracing a complete presentation of human anatomy from the artistic standpoint, designed especially to give the student thorough knowledge of the principles of construction of the figure in their relation to its expression in art. All students working in life classes are advised to take this course, which is essential to good figure drawing. The lectures will be illustrated by drawings, anatomical charts and the living model.

Thursday, 11 to 12—1 hour lecture.

ETCHING: A ten weeks' course is given during the second semester for study of the art of etching. The School is equipped with an excellent etching press, so that students may learn the complete process from the preparation of the plate to the pulling of the final proof. This work is of value to painters.

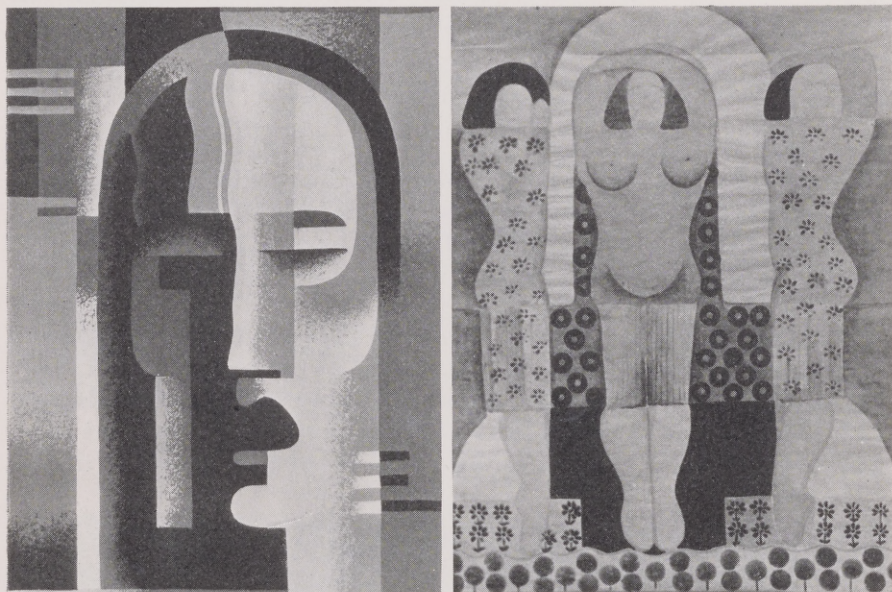
Hours to be announced. Special fee course.

COMMERCIAL ART: The School offers a carefully planned course of full-day study leading to professional work in all branches of Commercial Art. Since advertising art demands original work, the basic training of a commercial artist must be good drawing, painting, composition, design, and other branches of study. In addition to these subjects students also take the fol-



lowing course, in which the full technical training for commercial work is given.

APPLIED GRAPHIC ART: (Comprising Commercial Design, posters, lettering, layout, etc.)



A study of the various techniques and their materials, from pen and ink and dry brush to full color work, with lectures on the methods of reproduction for each technique—namely: line cuts, half-tones, three- and four-color process, lithography, Benday, silk-screen, Jean Berté, and wood blocks.

A complete course in Lettering, taking up the Roman alphabet, lower case, italics, numerals, modern lettering, spacing, and proportions.

Thursday, 9 to 12—

Night School: Wednesday, 7 to 10.

DESIGN COURSES

The Design courses of the California School of Fine Arts are planned as an integral part of the other departments of the School. Training is given in the universal laws of space control and color composition and their practical application to all forms of structural design and interior decoration. The School offers two professional courses in Interior Decoration—a two-year

course and a three-year course. Full information given at the office or mailed on request.

DARK-LIGHT DESIGN: Rapid, creative work in space structure: proportion, movement, balance, rhythm, and accent. Early use of abstract form in two dimensional design. Later use of objective form in three dimensional space composition.

Tuesday, 1 to 4; Thursday, 9 to 12—1 hour lecture and criticism; 2 hours laboratory.

COLOR DESIGN: Interpretation of decorative space composition in color. Scientific study of color relationships.

Prerequisite: Dark-light design.

Wednesday, 1 to 4. Friday, 9 to 12. Lecture, criticism, laboratory.

INTERIOR DECORATION: COURSE 1—Creative compositions in interior decoration. Specialized study of color and design.

Saturday, 9:30 A.M. Lecture, criticism, supplementary laboratory work.

COURSE 2—Historic study of interior decoration. Analysis for creative use of line, bulk, and color construction in outstanding periods of decoration.

Friday, 1 P.M.—Lecture, research.

Further advanced work in interior decoration is provided for students who have satisfactorily completed the above professional courses.

COSTUME DESIGN: Graphic expression from constructive arrangements on the living model. A course in historical and modern costume designing as applied to stage costume and all varieties of present-day styles.

Part 1. Theory, line, form, color, relations, proportions, balance, symmetry, and asymmetry; *Part 2.* History of costume; *Part 3.* Application to theatrical and screen productions; *Part 4.* Application to present-day styles.

Wednesday, Friday, 1 to 4—Studio fee, \$3.00 a semester.

CRAFTS: Textile and wood decoration. A highly professional course, dealing with the most decorative and practical media for textile and wood decoration.

Tuesday, Thursday, 1 to 4.

Training in a series of other applied arts, such as bookbinding, metal work, weaving, leather work, etc., has been arranged through the cooperation of outstanding craftsmen and affiliated studios in San Francisco.

Prerequisite for all craft work: Proof of an understanding of simplified space composition.

NIGHT SCHOOL DESIGN

DESIGN AND COLOR: Creative composition of space in dark-light and color. Use of abstract and objective form. Direct application given to Fine Arts and the decorative and industrial arts.

Monday, 7 to 10 P.M.—Lecture, criticism, laboratory work.

NOTE: Craft courses will be given in the Night School as sufficient applications warrant.

SATURDAY CLASSES

Important features of the School work are the Saturday Classes in art instruction to children. Advantages of such early training have long been recognized; and it is the desire of the School to make these classes of the greatest interest and usefulness in the development of a true appreciation of art and to encourage that natural love of children for creative expression in drawing, painting, modeling, and design. Further detailed information will be gladly given; and parents are invited to visit the School to see for themselves the advantages offered by these courses of study.

Saturday, 9 to 12.

Saturday, 1 to 4.

MRS. CHITTENDEN

Instructor to be appointed

SPECIAL SATURDAY CLASS FOR ADULTS

PAINTING AND COLOR STUDY: An understanding of the plastic motive. It is a special professional advantage for those who have no other time to paint with light of day, and acquaints one with the principles of color analysis, composition, and theme, necessary for the groundwork of Fine Arts, Decoration, or simply intelligent painting for one's pleasure. This class is open to beginning or advanced students, and to men and women otherwise engaged during the week it offers an interesting opportunity for study. The last Saturday of each month Mr. Oldfield will devote to a general lecture and criticism, to which students may invite friends.

The tuition fee is \$5.00 per month; \$1.00 enrollment fee. Ask for details at the office.

Saturday, 1 to 4.

Instructor, MR. OLDFIELD

Simple luncheons are offered at reasonable prices in the School cafeteria.

NIGHT SCHOOL

MONDAY, WEDNESDAY, FRIDAY, 7 TO 10 P.M.

The Night School offers special opportunities to those young men and women who can study only at night, by providing a course of study that practically duplicates that of the Day School. In all the classes, whether in Drawing and Painting, Design, or Sculpture, the instructors emphasize those essentials of imagination, line, proportion, construction, and color that must contribute equally to the making of pictures and mural paintings, to design, and to the many practical applications of art in the everyday world, usually called "Commercial Art."

The Department of Drawing and Painting includes a special class for beginners, where Elementary Drawing and Painting with the use of simple materials are taught.

The Commercial Art Course (lettering, posters, layout, etc.) offers the student instruction in the various professional techniques—from pen-and-ink to full-color work.

Regular illustrated lectures on Anatomy, Art History, and Esthetic Appreciation are given by Mr. Macky and other artists. All students are privileged to attend these lectures.

The Design Course aims to give the student a knowledge of the elements of creative design, culminating in the practical application to textile and interior decorating. (For further information, see general "Courses of Study.")

The Sculpture Class provides study from the living figure and problems in Architectural Modeling and Composition. In the new buildings the Night Classes occupy large, well-lighted studios specially equipped for their needs. Students may enroll at any time.

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Excepting the photographs of the building, the illustrations in this catalogue represent the work of students during the year 1931-32.

SCHEDULE OF CLASSES

NOTE: Classes covering complete courses for beginning and advanced students are held every day—Monday to Saturday—from 9 to 12 and 1 to 4, and Monday, Wednesday, and Friday evenings from 7 to 10.

LIFE DRAWING: M., Tu., W., Th., F., 9 to 12 *Mr. Randolph and Mr. Macky*

LIFE DRAWING: M., Tu., W., Th., 1 to 4. *Mr. Boynton*

LIFE PAINTING: M., Tu., W., Th., 9 to 12 *Mr. Randolph*

SCULPTURE: M., Tu., W., Th., F., 9 to 12. *Mr. Stackpole*

MURAL DECORATION—FRESCO: M., Tu., W., Th., F., 1 to 4. *Mr. Boynton*

ELEMENTARY DRAWING COURSE FOR BEGINNING STUDENTS:

M., Tu., W., Th., 9 to 12. *Mrs. Sargeant*

PORTRAIT PAINTING: M., Tu., W., Th., 1 to 4. *Mrs. Macky*

FIGURE PAINTING AND COMPOSITION: M., Tu., W., Th., F., 1 to 4. *Mrs. Albright*

COMPOSITION AND ILLUSTRATION: Th., 1 to 4. *Mr. Poole*

HISTORY OF ART LECTURE COURSE: Th., 3 to 4. *Faculty*

STILL-LIFE PAINTING (Beginning and Advanced):

M., Tu., W., Th., 1 to 4. *Mrs. Macky*

CONSTRUCTIVE STILL-LIFE PAINTING AND COLOR STUDY:

M., Tu., W., 1 to 4. *Mr. Labaudt*

SKETCH CLASS—Costume and Figure: F., 1 to 4. *Mrs. Albright*

PEN-AND-INK DRAWING: F., 9 to 12. *Mr. Poole*

DARK-LIGHT DESIGN: Tu., 1 to 4; Th., 9 to 12. *Miss Hartwell*

COLOR DESIGN: W., 1 to 4; F., 9 to 12. *Miss Hartwell*

INTERIOR DECORATION:

Course 1—Sat., 9:30 A.M. Course 2—F., 1 P.M. *Miss Hartwell*

CRAFTS: Tu., 1 to 4; Th., 1 to 4. *Mr. Forbes*

COSTUME DESIGN: W., F., 1 to 4. *Mr. Labaudt*

LANDSCAPE PAINTING: F., 9 A.M. *Mr. Oldfield*

ANATOMY LECTURE: Th., 11 to 12.

Mr. Randolph

COMMERCIAL ART TECHNIQUE: Th., 9 to 12.

Mr. Hook

SATURDAY CLASSES

CHILDREN'S CLASS IN FREEHAND DRAWING AND PORTRAIT

HEAD FROM MODEL: 9 to 12.

Mrs. Chittenden

CHILDREN'S CLASS IN CREATIVE DRAWING AND PAINTING: 1 to 4.

Instructor to be appointed

PAINTING AND COLOR STUDY FOR ADULTS: 1 to 4.

Mr. Oldfield

INTERIOR DECORATION: Course 1—9:30 A.M.

Miss Hartwell

NIGHT SCHOOL

MONDAY, WEDNESDAY, FRIDAY, 7 to 10

LIFE DRAWING AND PAINTING: M., W., F., 7 to 10. $\left\{ \begin{array}{l} \cdot \cdot \text{Mr. Macky} \\ \cdot \text{and Mr. Poole} \end{array} \right.$

. and *Mr. Poole*

LECTURE: Usually Friday.

Mr. Macky

ELEMENTARY DRAWING: M., W., F., 7 to 10.

Mr. Poole

PAINTING: STILL LIFE: M., 7 to 10.

Mr. Oldfield

SCULPTURE: M., W., F., 7 to 10.

Mrs. Wakefield

DESIGN: M., 7 to 10.

Miss Hartwell

COMMERCIAL ART: W., 7 to 10.

Mr. Hook

ADMINISTRATION

LEE F. RANDOLPH

Director of the School

E. SPENCER MACKY

Dean of the Faculty

HILDA SOUTHWELL BUNT

Secretary

NEALIE SULLIVAN

Recording Secretary

LAURA HUNT

Librarian

800 Chestnut Street, San Francisco. Telephone, GRaystone 2500

SCHOOL TUITION AND FEES

Students may enter at any time.

The Regular Session is divided into two semesters—a fall semester of 18 weeks (August 15th to December 17th, 1932), and a spring semester of 19 weeks (January 9th to May 19th, 1933).

Tuition fees when paid by the month are payable in advance on the 17th of each month during the fall semester, and the 19th of each month during the spring semester. Upon enrolling, students will therefore pay tuition from the date of enrollment to the 17th or the 19th of the following month, according to the semester.

The advantage of the lower rate by the semester can be allowed only when paid in full within the first month.

	MONTH	SEMESTER
All day (ten half days per week)	\$23.00	\$85.00
Half day (five half days per week)	17.00	65.00
Two half days per week	9.00	32.00
Interior Decoration Classes, each class	6.00	20.00
Night school (Monday, Wednesday, Friday, three nights per week)	9.00	32.00
Saturday Classes for children (9 A.M. to 4 P.M.)	8.00	30.00
Saturday Class for children (half day)	5.00	17.00
Saturday afternoon, Still Life Painting	5.00	19.00
Enrollment fee, each student per semester		1.00
Rent of lockers per semester, according to size	\$1.50, \$2.50, \$4.00	

History of Art Lectures (open to the public): \$8.00 for the course, or 50 cents admission to individual lectures (students and Art Association members no charge).

Studio fee of \$2 a month for the Day School and \$1 a month for the Night School is charged in the Sculpture Class for use of clay, etc.

Studio fee of \$3 each semester is charged in the Costume Design Class to cover use of material and equipment.

Studio fees are charged in all Craft Classes, according to material used.

Recording fee of \$2 is charged to students who register for units of credit. A card to this effect must be signed at time of enrollment.

Scholarship students are required to pay enrollment and studio fees.

The School will not refund money or be liable for time lost on account of absence from any cause.

Students are not enrolled in the classes for a period of less than one month. Those students continuing their attendance over the month they have paid for will be charged tuition fee for another month.

Steel lockers with combination locks are provided. The School will not be responsible for the loss or destruction of students' property under any circumstances.

Students must use School padlocks for lockers. A deposit of \$1.50 is required on these padlocks, which sum is refunded on return of padlock at close of the semester.

The School authorities reserve the right to omit any course or branch of study if found advisable, and to make changes in the schedule and class work.

TUITION FEES ARE NOT REFUNDED FOR ANY CAUSE WHATEVER.

*** For further information apply to Lee F. Randolph, Director of the School, California School of Fine Arts, Chestnut and Jones streets, San Francisco, California.*

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